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ART AND MANUAL TRAINING IN THE HIGH SCHOOL.

THE introduction of art and manual training into the high school is now an accomplished fact, and any school without both drawing and manual training is considered as one without a progressive tendency. The spirit of the age is one of progression, and whatever can be shown to be of advantage in the school system will readily find recognition. Possibly it may be a long time before a measure is adopted, but the very discussion of it is in itself a great benefit to the dissemination of knowledge concerning the subject.

What shall be introduced is still in many cases a matter of conjecture, and only by a careful study of existing conditions in the high school shall we be able to arrive at an approximate conclusion as to what is best.

The training of the powers of observation through the cultivation of the eye is of the utmost importance, from the standpoints of both utility and enjoyment. Drawing, in its various branches, is best calculated to promote this training, and we can hardly have too much of it. The correlation of studies at the present time makes it quite possible to introduce drawing in studies where once it would have seemed impracticable. The constant feeling of unrest in the mind of the American student makes it necessary for us to give more variety to our work than is needed for pupils of a more phlegmatic temperament, and the results from this have shown the benefit of such a course.

The study of the type-forms in their relations one to another is of the utmost importance for a groundwork upon which to base the future labors; but this type-study need not be made the cold, uninteresting subject which some still make it; for a subject which so lends itself to the creative and imaginative faculties as drawing may be made of great interest, and this will result in commendable work.

A subject which has not received its proper share of atten-

tion in high-school work is that of design; for the imagination is constantly exercised in this branch, and this work may also be made most advantageous in its correlation to other art work. The field for expression in this direction seems very large; the proper adaptation of ornament to its various uses opens up a vista which may be almost interminable. At the present time, when so much attention is given to craft work, it is a necessity to be able properly to adjust ornament and form, but many of our observations would lead us to believe that this is not studied as it should be. The proper attention to design would correct this. A great deal of work is now done in the various metals, which depends upon the design for its value, and frequently an otherwise attractive article is spoiled by a poor design. One who wishes to succeed in any sort of craft work must devote considerable attention to the proper disposition of ornament.

Color, too, is a most attractive, as well as necessary, department of drawing, which can be studied in so many and various ways. I find, however, that the general tendency in color-work is altogether too free, often resulting in a carelessness of execution which, except in the hands of an artist, is most injurious to good results. A free drawing need not be a careless one, but the average student in the high school does not make the proper distinction between sketchiness and laziness. The *care* bestowed in making a drawing is of itself educational, and it should receive due attention; not that a student should be required to do his work in a specified way, to the detriment of his individuality, but in whatever style he may choose to work, it must be carefully done. "The greatest art is to conceal art," and this can be acquired only by first learning how to be accurate. This accuracy will show just how far we may disclose our methods in the execution of a given work; and when we have acquired this knowledge, we shall know which parts require a sketchy appearance and which a finished one. In our color-work it makes little difference whether we use chalk, pastel, water color, etc.; for each has its advantages, and the study of color may be carried out in any medium that suits the teacher best. Imaginative color-work, except in the way of design, is not as good for the development of

the color-sense as still-life, if care is taken in the correct study of values.

When we begin with values, we have opened a field of observation which is most interesting to the student, and one which constantly reveals to him the possibilities in the matter of observation. He begins to see what appears entirely new, and objects acquire additional interest in his eyes. The study of values should be carried on in different media, to get a correct perception of the many phases of the subject.

Throughout the entire training of the pupil, perspective should have been taught, but in a subtle way. It is not best, owing to the many impressions concerning the subject, to allow the pupil to have the idea that perspective is a difficult study. As a matter of fact, it is a simple one, when properly presented to the student. By the time the high school is reached, mechanical perspective should be introduced in correlation with constructive geometry. We are thus able to complete our knowledge of model-drawing, for, as an English writer has said, "it is impossible to draw models correctly without first having a knowledge of perspective, and equally impossible to have a correct knowledge of perspective without first understanding model drawing." Perspective is of much interest, and of course immensely important in all drawings of a pictorial nature, and should be given much more attention than has been devoted to it.

Whatever the teacher wishes to follow, whether it be a course of much freedom, or one of a more exact method, cultivation of *observation* must always dominate the instruction; for after all, observation is what we are aiming to cultivate. Facility in drawing is only a matter of practice.

FREDERICK NEWTON WILLIAMS.

THE UNIVERSITY HIGH SCHOOL,
Manual Training Department.